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# On the Understanding of Other Cultures

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## Sanskrit Manuscripts and Photos of Sanskrit Manuscripts in Giuseppe Tucci's Collection. A Preliminary Report<sup>1</sup>

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During his scientific expeditions to India, Nepal and Tibet in the thirties and forties (1933, 1935, 1939, 1949), Giuseppe TUCCI (1894-1984) had an opportunity to photograph, and in some cases to ask someone to copy, many important Buddhist works. Subsequently, some of the manuscripts that he had photographed became part of the collections in Indian and Nepalese libraries, but others were lost. TUCCI's photos of several of these manuscripts are the only documentation at our disposal. The study and the cataloguing of the photos and manuscripts (now held at the Oriental Department of the Library of the Istituto Italiano per l'Africa e l'Oriente [IsIAO, formerly IsMEO] in Rome) was begun about three years ago by Claudio CICUZZA and myself. This paper consists in a brief presentation of the first results of our work.

Regarding the photographic reproduction and the acquisition of manuscript material, the most important missions were those TUCCI carried out in 1939 and 1949. He concludes the brief report on his expedition to Tibet in 1939 with the following:

'The journey lasted ... seven months. My researches ... had specific archaeological and historical aims. The photographic documentation and the collection of scientific material are such as to permit a complete and definitive study of the political, artistic and religious history not merely of the regions crossed, but of most of Tibet in general. The hundreds of Sanskrit manuscripts discovered and photographed in the libraries of the explored monasteries will make a

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<sup>1</sup> Special thanks are due to the authorities of the IsIAO for their financial support and permission to publish the photographs. I would also like to thank Mauro MAGGI for having read this paper and made some useful suggestions.

great contribution to the study of Indian civilisation itself, which has been a source of continuous inspiration to Tibet'.<sup>2</sup>

In his summing up, he laconically states:

'More than 1,500 pages of Indian palm-leaf manuscripts from X<sup>th</sup> to XIV<sup>th</sup> centuries, discovered in various monasteries, were photographed'.<sup>3</sup>

The first task we carried out, with the approval of the authorities of the Institute and with the collaboration of the former librarian, Mauro MAGGI, was to once again assemble the collection that was located in drawers and filing cabinets in various parts of the library, and kept in various folders and boxes, according to the criteria of TUCCI's study.

The collection actually consists in (A) four palm-leaf manuscripts<sup>4</sup> written in Sinhalese characters (which most probably were not acquired on TUCCI's missions) and in (B) forty-one manuscripts written on Nepalese paper and in Devanāgarī script.

The forty-one manuscripts are modern copies of ancient manuscripts commissioned by TUCCI himself, the originals of which have remained in the East. The manuscripts are of considerable scientific importance, because sometimes they are modern copies of otherwise unknown ancient manuscripts; for instance, we have a copy of the *Vimala-prabhā*, which at first glance does not seem to correspond to any of the manuscripts used by the editors; apart from some significant variants, not

<sup>2</sup> TUCCI (1996c: 151–152): 'Il viaggio è durato [...] sette mesi. Le mie ricerche [...] hanno avuto scopi specialmente archeologici e storici. La documentazione fotografica e la raccolta del materiale scientifico è tale da permettere uno studio completo e definitivo sulla storia politica e artistica e religiosa non solo delle contrade attraversate, ma in generale di gran parte del Tibet. Allo stesso studio della civiltà indiana, che è stata l'ispiratrice continua del Tibet, grande contributo porteranno le centinaia di manoscritti in sanscrito scoperti e fotografati nelle biblioteche dei conventi esplorati.'

<sup>3</sup> TUCCI (1996c: 153): 'Fotografate oltre 1500 pagine di manoscritti indiani su foglie di palma dal X al XIV sec. scoperti nei vari monasteri.' In 1956, in the 'Preface' to the first part of *Minor Buddhist Texts*, he wrote: 'During my travels in Tibet and Nepal I came across many manuscripts of Sanskrit works which are, to my knowledge, so far unedited. I could acquire the originals of some of them; of others I took photos, of some I had copies made. The works which I so collected are chiefly Buddhist. It is my purpose to edit them in this series or to have them edited by my pupils. Though the works are not all of equal importance they will certainly contribute to a better knowledge of Buddhist thought' (1986: xi).

<sup>4</sup> There is also a tiny fragment of a manuscript written on birch bark.

even the numbering of the verses of the *Laghu-kāla-cakra-tantra* corresponds to that so far established for the text.

Even more important are the photographic copies (negatives and prints) of ancient Indian manuscripts that TUCCI had made during his expeditions. In reorganising the collection we have therefore given precedence to this material.

Thus we have: (C) seven microfilms (including part of the manuscripts discovered in Gilgit); (D) fifty rolls of film (35 mm) containing on average twenty-four exposures, each of which reproduces a recto and a verso (among these manuscripts there are, for example, the Nepalese chronicles in Sanskrit); (E) circa four hundred negatives measuring 7 × 11 cm and containing on average the rectos or the versos of 15 palm-leaf folios, written in Newari script; and (F) approximately 650 photographic prints of various sizes also containing on average about a dozen folios, none of which corresponds either to the negatives or to the rolls of film (some prints contain only two folios, others as many as thirty). Some of these prints are on photographic paper, while others are on book paper—as if they had been prepared for publication. Half the texts had already been divided up and filed in grey folders bearing the title of the work.

Thus we have a total of about one-hundred and fifty codices and a slightly higher number of actual works. Obviously, we shall only be able to calculate the exact number of manuscripts and works when our task is completed.

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Some examples will suffice to give an idea of the value of the material that we are now studying. In 1996 David Pingree pointed out that among the photographic prints there are two of a Nepalese manuscript of the *Yavana-jātaka* by Sphujidhvaja, now kept in Kathmandu with some folios missing and in a worse state of conservation than it was when photographed by TUCCI during his expeditions to Nepal (cf. *Bollettino*). The National Archives of Kathmandu also hold the originals of other works photographed by TUCCI, such as one of the manuscripts of the *Amṛta-kaṇikā* by Raviśrījñāna; the manuscript of Vimuktisena's *Abhisamayālaṃkāra-ṣṭī* that belonged to Gurujī Hemraj Sharma;<sup>5</sup> and, as was most kindly pointed out to me by Harunaga Isaacson, also a copy of the *Muktāvalī* by Ratnākaraśānti.

In other cases, the photos reproduce manuscripts that have either been completely lost or of which, as far as we know, the originals are not to be found in other

<sup>5</sup> The first part of this work has been edited by Corrado PENSA (1967). The second part will be published by Claudio CICUZZA.

European and Asiatic libraries. Regarding this, the negatives containing a manuscript of the *Laghu-tantra-ṭikā* by Vajrapāṇi and a very important copy of the *Laghu-kāla-cakra-vimala-prabhā-ṭikā* by Puṇḍarīka in Bhujimol script are noteworthy. We have given a photograph of the latter to S.S. Bahulkar who is preparing a new edition of the text. There is no trace of the original manuscript brought to Rome by TUCCI (cf. SFERRA (1995)). Neither do we know the exact location of a very important manuscript of the *Prasanna-padā* by Candrakīrti, known as the 'manuscript of Rome', which is a part of this collection.<sup>6</sup>

The photographs of other manuscripts belong to the above group. Two at least are worth mentioning: a manuscript entitled *Yukti-pradīpa*, which contains a brief Buddhist work that attempts to justify Tantric practices (the work is being studied by Harunaga Isaacson), and another manuscript entitled *Sarva-śuddhi-viśuddhi-krama*, which corresponds to the second chapter of the *Pañca-krama* by Nāgārjuna in the edition by MIMAKI-TOMABECHI (1994). This manuscript has not been used in their recent edition of the text.<sup>7</sup>

Lastly, we are justified in saying, at least in one case, that TUCCI's photos are more useful to scholars than the original manuscript. I am referring specifically to a photograph and a microfilm of a portion (about 200 folios) of a manuscript from Gilgit (Pakistan) written on birch bark leaves and containing unique Buddhist texts (sections of the Vinaya of the Mūlasarvāstivādins: *Śayanāsana-vastu*, *Adhikaraṇa-vastu* and the *Śaṅgha-bheda-vastu*). TUCCI acquired this manuscript in Rawalpindi (Swāt) in 1956, gave it to the Pakistani Government, brought it to Italy for restoration by the Istituto centrale per la patologia del libro (Italian Office for the Restoration of Books) and for publication, and then returned it to the Museum of Karachi (cf. GNOLI (1977: xiv)).

The latter manuscript was laminated, a technique that subsequently proved inadequate. The disastrous effects of lamination can be seen, for instance, in the edition of the Khotanese *Karma-vibhaṅga* by Mauro MAGGI and, more specifically, within the facsimiles of fragments of a manuscript, some folios of which are divided in two parts and kept respectively in London and Munich. The part held in London is laminated and hardly legible; the part in Munich, which was not treated in any way, is perfectly legible and well conserved (cf. MAGGI (1995: plates 4–7, 9)).

<sup>6</sup> See *Bollettino*. In a well-known paper, J.W. DE JONG (1978) uses the sigla R (= Rome) when he quotes Tucci's photographs of this manuscript.

<sup>7</sup> See the facsimile in the present volume on pp. 415–421 (eds.).

<sup>8</sup> On the authorship of the *Sarva-śuddhi-viśuddhi-krama* (alias *Anuttara-sandhi*)—which Samayavajra, Abhayākara-gupta and Parahitarakṣita consider to be a later interpolation—see MIMAKI-TOMABECHI (1994: x and note 12).

It is worth noting that in some instances TUCCI photographed the same works as RĀHULA SĀṆKṚTYĀYANA<sup>8</sup> (e.g. the commentary by Kaṇakagomin on the *Svārthānumāna* chapter of the *Pramāṇa-vārttika* by Dharmakīrti, the *Abhidharma-kośa* by Vasubandhu, the *Sahôpalambha-prakarana* by Jitāri\*). Due to the undeveloped photographic techniques of the period and the often unfavourable conditions in which the photographers had to work, which resulted in the photographs being blurred at the edges, it is not unusual to find that the photos taken by TUCCI and SĀṆKṚTYĀYANA are of poor quality and that shadows, over-exposure and out of focus images, prevent a correct reading of the text. In many cases, a clear reading is made possible by comparing the two photographic reproductions, as I was personally able to verify when working on my critical edition of the *Hevajra-tantra-piṇḍārtha-ṭikā* by Vajragarbha, which will soon be published in the Rome Oriental Series. For this work I benefited from both the photos taken by SĀṆKṚTYĀYANA (which I obtained thanks to Gustav Roth and Raffaele Torella) and those taken by TUCCI. As luck would have it, the parts of the manuscript that were illegible in SĀṆKṚTYĀYANA's photos were readable in TUCCI's, and vice versa.

It is well-known that SĀṆKṚTYĀYANA's photos have been used for the critical editions of many works, especially of Buddhist *pramāṇa* tradition (Dharmakīrti, Ratnakīrti, Kaṇakagomin, Paṇḍitāśoka). In his introduction to the *Dharmottara-pradīpa* by Durvekamiśra, Dalsukhbhai MALVANIA (1955: iii) writes: 'The original copy covers 84 leaves. It is written in Newari script. When the photo-copy was made, the 60th leaf was not reversed. Consequently, 60a has been photographed twice, whereas there is no photo of the reverse, i.e., 60b. The manuscript is correct, but here and there it is indistinct.' I have verified that folio 60b is actually present in TUCCI's photos, though unfortunately a shadow obscures the extreme left of the folio. Also regarding this text, TUCCI's photos permit the reading of other parts that the editor was obliged to indicate with ellipses.<sup>9</sup>

In some cases, TUCCI's photos contain more leaves than SĀṆKṚTYĀYANA's: this happens with the *Sāratamā*, the commentary by Ratnākaraśānti on the *Aṣṭa-sāhasrikā-prajñā-pāramitā-sūtra*. It must be said, however, that the editor of this text was able to consult the manuscript as it was seen and documented by TUCCI (cf. JAINI (1979: 2)).

<sup>8</sup> See SĀṆKṚTYĀYANA (1935) and SĀṆKṚTYĀYANA (1937).

<sup>9</sup> See the facsimile in the present volume on pp. 423–447 (eds.).

<sup>9</sup> The manuscript photographs of the *Dharmottara-pradīpa* are presently on loan to Birgit Kellner, who will publish a study on this work.

While we were cataloguing the negatives, we found that often the contents of the envelopes did not correspond to what was indicated on the outside. For example, the important commentary by Vajrapāṇi on the first chapter of the *Cakra-saṃvara-tantra*—soon to be published by Claudio CICUZZA (forthcoming)—, which was not photographed by SĀṆKṚTYĀYANA, was discovered in an envelope on which was written ‘Commentary on the *Evam-tantra*’, while the *Guhya-samāja-tantra-pradīpōddyotana* by Candrakīrti was in an envelope on which ‘Commentary on the *Hevajra-tantra*’ was indicated. The unfamiliarity with Sanskrit suggests that the person who wrote the indications on the envelopes and the notes contained in them, was not TUCCI.<sup>10</sup> There is also a mystery surrounding the envelopes. These are numbered from one to forty-one, but there are nine envelopes missing (8, 9, 13, 14, 24, 26, 28, 29, 39). They were already missing on 9<sup>th</sup> June 1960, as can be seen from the essential list made by Lionello Lanciotti.<sup>11</sup> Each envelope usually contains twelve photographic plates; therefore about one-hundred and eight prints, and hence possibly over one thousand folios, are missing. Neither are we certain if there were more envelopes after no. 41. We can, nevertheless, suppose that there were, due to the fact that a number of the photographic prints without corresponding negatives are filed in grey folders marked with a number: numbers that correspond to some of the missing envelopes or envelopes that would have come after number forty-one; as in the case of the *Hevajra-dākini-jālā-saṃvara-pañjikā* (= *Tri-vajra-ratnāvali-mūlikā*) by Kelikuliśa that consists of 120 palm-leaves, documented with 7 photos and filed in folder 43; the *Samputa-nāma-mahā-tantra-rāja* (folder 42); and the *Pārājikā* that consists of 77 palm-leaves (documented with 6 photos; folder 39). It is worth mentioning that the latter manuscript was not photographed by SĀṆKṚTYĀYANA and also differs from the two manuscripts written on Nepalese paper, kept in the National Archives of Kathmandu. In any event, as we have mentioned, there are many photographs without negatives, files and reference numbers; for instance the *Cittānanda-paṭi*, a short treatise on alchemy divided into fourteen chapters and attributed to Nāgārjuna. Among these photos, there are also some that reproduce folios belonging to an important Buddhist Tantra, the *Advaya-*

<sup>10</sup> The notes—when present—concern the title of the work, the number of negatives and, sometimes, the numbers of the folios, the name of the monastery where the manuscripts were kept and the date of reproduction.

<sup>11</sup> Envelope 22 does not appear on the list compiled by Lionello Lanciotti, but it is part of the material we have recovered.

*samatā-vijaya*, quoted by Indrabhūti in his *Jñāna-siddhi* (chap. 15) and identified by Harunaga Isaacson during a visit to Rome in March 2000 (folder 42).

Unfortunately, I do not think that it will ever be possible to recover all the material that has gone astray; material that appears to have been badly conserved and that TUCCI himself generously lent to anyone who requested it. As he himself wrote, ‘there is nothing less scientific than jealously exercising a monopoly on the discovered material’.<sup>12</sup> Nevertheless, as we shall see, it is still possible to find more material that was considered lost.

During his 1949 mission, TUCCI found two very important manuscripts in Kongkar. In the diary he kept on that journey we read:

‘In Kongkar there is a reincarnation of not much more than twenty. He was born in Lhasa; after he had received religious instruction, they took him to this place far away from all main roads. He lives with a small community of monks who are all older than him. He perhaps longs for the life in Lhasa, the friends from his childhood and the diversions that the Holy City also offers to reincarnations. ... But this poor young man finds himself cloistered in an isolated monastery, far from the caravan routes, with a desire in his heart, which all young people experience, to see new things, to travel through the regions whose wonders have been described to him by the merchants who sometimes go to visit him. He also desires in his spirit to go on a pilgrimage to India, but the monastery is too poor to allow him to realize his aim. ... When he hears that I am arriving, he runs to meet me: finally something new is happening in his uneventful life! He hangs on to me as if I were an old friend, he invites me to eat with him, he himself shows me round the monastery, he asks me a thousand questions: he wants to know what my country is like and how long it takes to get there; what a steamboat and an aeroplane are, and how cars work; he is filled with wonderment like a child listening to a fairy-tale read by his nanny, and does not want to be parted from me ... . When time mercilessly demands that I take my leave of him I see that he is deeply moved. Friendship has blossomed in a few hours from the depths of harsh solitude. But the friendship of the young reincarnation was precious to me. While we were sitting discussing various matters, and I was speaking to him of the great masters of India,

<sup>12</sup> TUCCI (1996d: 12): ‘non vi è nulla di meno scientifico che arrogarsi un geloso monopolio del materiale scoperto.’

he took out from a chest some Indian manuscripts, written on palm-leaves, from the IX<sup>th</sup> or X<sup>th</sup> century: as pristine as if they had been made by the copyist yesterday. I examined them with great trepidation: they were poetic works by two authors who had been unknown until that moment. One is a summary in metre of Buddhist dogmatics and the other is a poem on one of the previous lives of the Buddha (*Abhidharma-samuccaya-kārikā* by Saṅghatrāta and *Maṇi-cūḍa-jātaka* by Sarvarakṣita respectively). The history of Indian literature has thus been unexpectedly enriched by two new authors and two new works'.<sup>13</sup>

These two valuable works photographed by TUCCI were subsequently lost again. However, on Friday 2<sup>nd</sup> October 1999, while I was idly searching through a cupboard in the library, I found a roll of film with twenty-four exposures that

<sup>13</sup> TUCCI (1996a: 169–170): 'A Kongkar c'è un incarnato che ha poco più di vent'anni. E' nato a Lhasa; dopo compiuta la istruzione religiosa l'hanno condotto in questo luogo lontano da tutte le strade. Vive con una piccola comunità di monaci di lui tutti più anziani, forse sospirato della società di Lhasa, delle amicizie dei suoi primi anni e degli svaghi che la Città Santa offre anche ai rincarnati. [...] Ma questo povero giovane si trova rinchiuso in un monastero fuori mano, lontano dalle carovaniere battute, con un desiderio in cuore, che tutti i giovani hanno, di vedere cose nuove, di viaggiare per le contrade di cui i mercanti, che qualche volta lo vanno a trovare, gli descrivono le meraviglie. Ha in animo di andare anche lui in pellegrinaggio in India, ma il convento è troppo povero perché egli possa condurre a compimento il suo proposito. [...] Quando sa del mio arrivo mi corre incontro: finalmente c'è un avvenimento nuovo nella sua vita sempre uguale! Egli si attacca a me come ad un vecchio amico, mi invita a pranzo, mi conduce egli stesso per il monastero, mi pone mille domande: vuol sapere come è fatto il mio paese quanto ci vuole per arrivarci, che cosa sono il piroscalo e l'aereo, come funzionano le macchine; si riempie di meraviglia ingenua come un bimbo cui la fantesca racconti le fiabe e non si vuole separare da me [...]. Quando la tirannia del tempo mi costringe a prendere commiato da lui lo vedo sinceramente commosso. Amicizia sbocciata in poche ore dal fondo di una solitudine acerba. Ma l'amicizia del giovane incarnato mi è stata preziosa. Mentre sedevamo a parlare di vari argomenti, discutendo io dei grandi maestri dell'India, egli ha tratto fuori da uno scrigno alcuni manoscritti indiani su fogli di palma del IX o del X secolo: freschi come se fossero usciti ieri dalle mani del copista. Li esamino con grande trepidazione: si tratta di opere poetiche di due autori fino ad oggi sconosciuti. Uno è un riassunto metrico della dottrina buddhista e l'altro un poema su una delle vite anteriori del Buddha (*Abhidharma-samuccaya-kārikā* di Saṅghatrāta e *Maṇi-cūḍa-jātaka* di Sarvarakṣita). La storia della letteratura indiana si trova così arricchita improvvisamente di due nuovi nomi e di due nuove opere.'

reproduced a Sanskrit manuscript. It was in fact the *Maṇi-cūḍa-jātaka* by Sarvarakṣita. The negative of this manuscript was hidden in a small container in a drawer that was thought to hold only microfilms of Chinese texts. The work will be edited and translated by Michael Hahn and Kiyoshi Okano. To date, we have not been able to find any trace of the *Abhidharma-samuccaya-kārikā* by the Vātsīputrīya Saṅghatrāta. A critical edition of the work was announced by the late Antonio Gargano and Giuseppe TUCCI, and at the beginning of the sixties it still appeared in the list of works being prepared for the *Rome Oriental Series*. It seems also that the manuscript was seen by Edward CONZE—in a note he quotes the numbers of two folios of the manuscript (CONZE (1962: chap. 2.2.1, note 7)). Kazunobu Matsuda kindly informed me in a letter of 6<sup>th</sup> June 2000 that some years ago, after Giuseppe TUCCI's death, Professor Namikawa had tried to contact Antonio Gargano through Namikawa's Italian friend at the University of Rome, and that Gargano told his friend that he himself was not involved in the *Abhidharma-samuccaya-kārikā* project and he had never seen the photos of the manuscript; furthermore, he suggested that TUCCI had added his name only as a collaborator.

Nor have we been able to locate the manuscript of Gopadatta's *Jātaka-mālā* in which Michael Hahn expressed an interest, or the manuscript of the *Abhisamayālamkāra-śāstra-vivṛti* of which TUCCI himself spoke during a lecture given in 1955 and published in Japanese the following year (TUCCI (1956a)) and a copy of which was recently requested by Koei H. Amano. As I mentioned at the beginning, the collection was neither catalogued nor kept in one place in the library of the Institute. This explains why it was difficult both to assemble it and to meet the requests of Italian and foreign scholars who wished to obtain copies of specific manuscripts. Regarding the modern manuscripts on Nepalese paper, the situation is, naturally, more simple. We can easily verify their existence and, furthermore, we have benefited from a preliminary list of the titles of some of these manuscripts, compiled by Ernst Steinkellner some years ago. In some cases we were able to locate the original held in the National Archives of Kathmandu or in other libraries (e.g. *Abhisamayālamkāra-vṛtti* by Vimuktisena, *Laghu-tantra-ṭikā*, *Kapṣinābhayudaya-kāvya*, *Ḍākinī-vajra-pañjara-tantra-tippaṇī*).

We are in the process of reorganising the photographic material, which has not been given due attention up till now. This reorganisation will be divided into various phases: completion of the printing of the negatives; restoration and conservation of the negatives and prints; completion of the identification of the



works represented and cataloguing of same. The first phase, the printing of the negatives and the compilation of a provisional list, is currently underway. The task is not easy; often the works are not even complete in the original version and are difficult to read, and therefore it is not always possible to identify or read the colophons. Nevertheless, we foresee completing the work and publishing a catalogue of the entire collection in a relatively short time. We have seen that it is possible to scan and transfer the negatives and the photographs to a CD-ROM.<sup>14</sup> After carrying out some tests we decided to entrust the work to a company in Rome concerned with the preservation of archives (GAP S.r.l.), which already works with the Istituto Centrale per la Patologia del Libro as well as with prestigious libraries, like the Casanatense. The work is still in progress. Recently, Akira YUYAMA (1992: vii) wrote:

'One must lament the fact that there are still a number of important collections, even in the West, about which we know very little. ... There are frustrating examples. Certain institutions hold extremely important collections of rare materials. Every scholar knows about them. But nobody knows their exact nature and content. The Istituto Italiano per il Medio ed Estremo Oriente in Rome seems to be one such institution. Giuseppe Tucci (1894–1984) made immeasurably significant contributions to Indo-Tibetan Buddhist studies as a result of his expeditions to Himalayan and Tibetan regions. In his monumental works one finds information about a good many important manuscript materials. Alas! They are practically inaccessible to serious scholars in related fields of study.'

We trust that this will be the last negative observation concerning the TUCCI collection at the IsIAO, which in the near future will be readily accessible to scholars throughout the world; something that most certainly would also have gratified such an extraordinary master as Giuseppe Tucci.

<sup>14</sup> A similar project, which focuses more on art history, is underway in Holland (Kern Institute Leiden) (DE BOER (1999: column 5)).

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## APPENDIX I

## Giuseppe Tucci's Collection: Index of Works

The following list is provisional. The titles of works have been taken from the texts, where possible, and/or from the brief notes written on the envelopes (transcribed *verbatim*), which in many cases have proved to be inaccurate. A correct and more detailed list will be published with the catalogue and the CD-ROMs.

## 1. Negatives – 7 × 11 cm

Title	Author	Envelope	Negatives	Monastery
<i>Pramāṇa-vārttika</i>	Dharmakīrti	1–5/A	51 <sup>1</sup>	Sa-skyā
<i>Daśa-bhūmika-sūtra</i>	—	5–6/B	21	Sa-skyā
<i>Dāśarasāyana-ṭikā</i>	Nāgārjuna	7/Ca	} 2	Sa-skyā
<i>Tri-skandha-deśanā</i>	—	7/Cb		Sa-skyā
<i>Yukti-pradīpa</i>	—	7/Cc		Sa-skyā
<i>Adhyardha-śataka</i>	Mātṛceṭa	7/D	2	Sa-skyā
<i>Artha-viniścaya-sūtra</i>	—	7/E	8	Sa-skyā
<i>Pramāṇa-vārttika</i>	Dharmakīrti	10–12/F	25 <sup>2</sup>	Sa-skyā
<i>Sāratamā</i>	Ratnākaraśānti	12/G	8	Sa-skyā
<i>Hetu-bindu-ṭikāloka</i>	Durvekamiśra	15/H (I)	11	Ngor
<i>Dharmottara-pradīpa</i>	Durvekamiśra	16/H (II)	11	Ngor
<i>Artha-viniścaya-sūtra</i>	—	17/I	3	Ngor
<i>Abhidharma-kośa</i>	Vasubandhu	17/L	1	Ngor
<i>Abhidharma-kośa-bhāṣya</i>	Vasubandhu	18–19/M	19	Ngor
<i>Abhidharma-samuccaya</i>	Asaṅga	19/N	5	Ngor
<i>Pratimokṣa</i>	—	21/O	4	Ngor
<i>Dharma-kārikā</i>	—	21/P	2	Ngor
<i>Sarva-suddhi-viśuddhi-krama</i>	(see above, n. 7)	21/Q	2	Ngor
<i>Dharma-vibhaṅga</i>	—	21/R	4	Ngor
<i>Hevajra-tantra-piṇḍārtha-ṭikā</i>	Vajragarbha	22/S	2	Ngor
<i>Chando-ratnākara</i>	Ratnākaraśānti	22/T	2	Ngor
<i>Sarvajña-siddhi-saṃkṣepa</i>	Śaṅkaranandana	22/U	2	Ngor

<sup>1</sup> Negative No. 29 is missing and negative No. 6 is completely indecipherable.

<sup>2</sup> Negative No. 14 is missing.

<i>Sahôpalambha-prakaraṇa</i>	Jitāri	22/V	2	Ngor
<i>Tarka-rahasya</i>	—	22/Z	4	Ngor
<i>Vāda-rahasya</i>	—	23/AA	4	Ngor
<i>Guhya-samāja-pradīpôddyotana</i>	Candrakīrti	23/BB	8	Ngor
Comm. on <i>Guhya-samāja</i>	—	25/CC	6	Ngor
<i>Subhāṣita-ratna-koṣa</i>	Bhīmārjunasoma	25/DD	6	Ngor
<i>Catur-aṅga-sūtra</i>	—	27/EE	8	Zha-lu
<i>Laghu-tantra-ṭikā</i>	Vajrapāṇi	27/FF	4	Zha-lu
<i>Bodhisattva-bhūmi</i>	Asaṅga	30/GG	8	Zha-lu
<i>Bodhisattva-bhūmi</i>	Asaṅga	31/HH	3	Zha-lu
<i>Artha-viniścaya</i>	—	31/II		Zha-lu
<i>Abhidharma-koṣa</i>	Vasubandhu	31/II	6	Zha-lu
<i>Bhāvanā-krama</i>	Kamalaśīla	32/LL	1	Zha-lu
( <i>Vinaya</i> )	—	32/MM	11 <sup>3</sup>	Zha-lu
( <i>Vinaya</i> )	—	33/NN	12	Zha-lu
<i>Pramāṇa-vārttika</i>	Dharmakīrti	34/OO	2	Zha-lu
<i>Tarka-jvālā</i>	Bhavya	34/PP	10	Zha-lu
( <i>Vinaya</i> )	—	35/QQ	2	Zha-lu
<i>Abhisamācārikā</i>	—	35/RR	10	Zha-lu
( <i>Vinaya</i> )	—	36/SS	2	Zha-lu
<i>Bodhisattva-bhūmi</i>	Asaṅga	36/TT	10	Zha-lu
<i>Abhidharma-pradīpa</i>	—	37–38/UU	7	Zha-lu
<i>Ratna-gotra-vibhāga</i>	—	?/VV	3	Zha-lu
<i>Abhidharma-pradīpa</i>	—	37/ZZ	2	Zha-lu
<i>Abhidharma-pradīpa</i>	—	39/AAA	6	Zha-lu
—	—	40/BBB	12	Piocan Gompa
<i>Daśa-bhūmika-sūtra</i>	—	41/CCC	5 <sup>4</sup>	Piocan Gompa
—	—	?/DDD	15	(?)

## 2. Microfilms and Negatives – 35 mm

Title	Author	Folios
Nepalese Cronicles	—	—
<i>Mañicūḍa-jātaka</i>	Sarvarakṣita	12
<i>Vimalaprabhā</i>	Puṇḍarika	367
Gilgit MS of the <i>Saṅgha-bheda-vastu</i>		fols. 323–512 <sup>5</sup>

<sup>3</sup> Negative No. 12 is missing.<sup>4</sup> A negative has been cut in half.<sup>5</sup> Fols. 398–405, 428, 432, 478–79 are missing; fol. 468r is blank.

## 3. Photographs

## Group I (photographic paper)

Title	Author	Folder No.	Photos
<i>Avayavi-nirākaraṇa</i>	Paṇḍitāśoka	1	
<i>Sthira-siddhi-dūṣaṇa</i>	Ratnakīrti	1	} 13
<i>Kṣaṇa-bhaṅga-siddhi</i>	Ratnakīrti	1	
—	—	2	4
—	—	3	11
—	—	4	2
—	—	5	3
—	—	5bis	9
—	—	6	2
—	—	7	1
—	—	8	2
—	—	9	5
—	—	10	12
<i>Pramāṇa-vārttika-vṛtti</i>	Karṇakagomin	11	23
—	—	12	13
—	—	29	8
<i>Abhisamācārikā</i>	—	34	10
<i>Pramāṇa-vārttika-vṛtti</i>	Manorathanandin	35	11
<i>Daśa-bhūmika-sūtra</i>	—	40 (= env. 5)	10
<i>Daśa-bhūmika-sūtra</i>	—	41 (= env. 6)	—
<i>Advaya-samatā-vijaya-tantra</i>	—	42	3
<i>Saṃpuṭa-tantra</i>	—	42	2
<i>Tri-vajra-ratnāvalī-mūlikā</i>	Kelikuliśa	43	11
<i>Guhya-samāja-pradīpôddyotana</i>	Candrakīrti	44	4
<i>Artha-viniścaya-sūtra</i>	—	45 (= env. 7)	—
<i>Abhisamayālamkāra-vṛtti</i>	Vimuktisena	—	53
<i>Muktāvalī</i>	Ratnākaraśānti	—	117
<i>Cittānand-apaṭi</i>	Nāgārjuna	—	10
<i>Apoha-prakaraṇa</i>	Ratnakīrti	—	10
<i>Bhāvanā-krama</i>	Kamalaśīla	—	10
<i>Tattva-jvālā-nāma-sūtra</i>	—	—	5
<i>Uttara-tantra-ṭippaṇi</i>	Vairocanaṣita	—	8
<i>Pramāṇa-vārttika-kārikā</i>	Dharmakīrti	—	41
<i>Ratnāvalī</i>	Nāgārjuna	—	23
—	—	—	27

## Group II (book paper)

Title	Folder No.	Photos	Folios
<i>Ḍākārṇava-tantra-ṭikā</i>	1	2	6
<i>Ḍākinī-vajra-pañjara-ṭippanī</i>	2	4	16
<i>Nirvikalpa-stuti</i>	3	2	5
<i>Maṇicūdābadān</i>	4	16	87
<i>Paśupati-purāṇa</i>	5	23	86
<i>Hevajra-tantra-piṇḍārtha-ṭikā</i>	6	14	67
<i>Amṛta-kaṇikā</i>	7	18	200
<i>Tattva-jñāna-sāmsiddhi</i>	8	2	12
History of the Kings of Nepal	9	10	25
History of Nepal	10	4	14
<i>Nāgārjuna-pāda</i>	11	2	14
(Folios of Tantric Buddhist texts)	12	2	15
<i>Yavana-jātaka</i>	13	18	144
<i>Skanda-purāṇa</i>	14	86	258
<i>Svayambhu-caitya-bhattacharakôḍḍeśa</i>	15	15	56
<i>Mahā-vāṇi-bansābali</i>	16	9	16
<i>Saṃpuṭa-tantra-ṭikā</i>	17	4	21
Raṇa Bāhādur Sāh Barṇanam	18	4	20
<i>Kīrti-patākā</i>	19	8	33
<i>Catuṣpīṭha-nibandha</i>	20	6	35
<i>Herukābhyudaya-mahā-yoginī-tantra</i>	21	4	21
<i>Āsir-bādābali</i>	22	6	34
<i>Khasama-tantra-ṭikā</i>	23	4	22
<i>Āsir-bādābali</i>	24	2	5
<i>Vaṃsābali</i> (History of Nepal)	25	24	103
<i>Madhyamaka-vṛtti</i> (Prasanna-padā)	26	173	—
<i>Herukābhidhāna</i>	27	14	—
<i>Tri-daṇḍa-mālā</i>	28	17	341
<i>Padmavati-pañjikā</i>	29	9	75
<i>Abhidharma-kośa</i>	30	6	180
<i>Dāśarasāyana-ṭikā</i>	31	2	8
<i>Tri-skandha-deśanā</i>	32	2	6
<i>Yukti-pradīpa</i>	33	1	2
<i>Yavana-jātaka</i>	34	9	68
<i>Pārājikā</i>	35	6	77
<i>Prajñālamkāra-kārikā</i>	36	—	—
<i>Sarvajña-siddhi-kārikā</i>	36bis	—	—
<i>Rūpa-stava</i>	37	1	5
<i>Tattva-jñāna-sāmsiddhi-ṭikā</i>	38	—	—
Rules of the Svayambhūnāth	39	13	—

## 4. Nepalese Paper MSS

The MSS kept in the Library contain the following texts:

- |  |   |
|--|---|
| 1) <i>Abhisamayālamkāra</i> ,                        | 19) <i>Khasama-tantra-ṭikā</i> ,  |
| 2) <i>Abhisamayālamkāra-vṛtti</i> by<br>Vimuktisena, | 20) <i>Laghu-kāla-cakra-tantra</i> ,                                    |
| 3) <i>Ārya-mahā-sahasra-pramardanī</i> ,             | 21) <i>Laghu-tantra-ṭikā</i> ,  |
| 4) <i>Cakra-saṃvara-pañjikā</i> ,                    | 22) <i>Laghv-abhidhāna</i> ,  |
| 5) <i>Catuṣ-pīṭha-ṭikā</i> ,                         | 23) <i>Mahā-samaya-kalpa-rāja</i> ,                                     |
| 6) <i>Daśa-bhūmīśvara</i> ,                          | 24) <i>Marma-karṇikā</i><br>(= <i>Tattva-jñāna-sāmsiddhi-pāṇcikā</i> ), |
| 7) <i>Ekallavīra</i> ,                               | 25) <i>Padminī</i> (Comm. on the<br><i>Saṃvarōdaya-tantra</i> ),        |
| 8) <i>Ekallavīra-tantra-pañjikā</i> ,                | 26) <i>Pañca-rakṣā</i> , <sup>6</sup>                                   |
| 9) <i>Ḍākārṇava</i> ,                                | 27) <i>Pāramitā-samāsa</i> ,  |
| 10) <i>Ḍākinī-guhyā-samama-sādhana</i> ,             | 28) <i>Rājaprasāri</i> ,  |
| 11) <i>Ḍākinī-vajra-pañjara-ṭippanī</i> ,            | 29) <i>Sūtra-vṛtti</i> ,  |
| 12) <i>Guṇa-karaṇḍa-vyūha</i> ,                      | 30) <i>Rāma-vinoda</i> ,  |
| 13) <i>Herukābhyudaya-pañjikā</i> ,                  | 31) <i>Rāyaparasaraṇī</i> ,   |
| 14) <i>Hevajra-sādhana-pradīpa</i> ,                 | 32) <i>Saṃvarōdaya-tantra-ṭippanī</i> ,                                 |
| 15) <i>Hevajra-tantra</i> ,                          | 33) <i>Vasanta-tilaka</i> ,   |
| 16) <i>Kṛṣṇayamāri-pañjikā</i> ,                     | 34) <i>Vimalaprabhā</i> .   |
| 17) <i>Kalpa-rāja-tantra</i> ,                       |   |
| 18) <i>Kapṣhinābhyudaya-kāvya</i> ,                  |   |

<sup>6</sup> This MS is illustrated.